SOTHEBY, WILKINSON & HODGE.

34 & 35, NEW BOND STREET, W.(1).

CATALOGUE

OF

Old and Modern DRAWINGS AND PICTURES

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The Property of the late Robert E. Graves, Esq.,
(formerly of the British Museum);

The Property of the Hon. Mrs. Van de Weyer;

The Property of the late Mrs. Annie Haumann,
of Redhurst, Cranleigh, Surrey;

The Property of the Right Hon. Lord O'Hagan,
of Pyrgo Park, Essex;

The Property of Mrs. Odell,
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CATALOGUE

OF

Old and Modern

DRAWINGS AND PICTURES.

FIRST DAY'S SALE.

DRAWINGS IN PENCIL, CHALK AND WATER COLOUR,

The Property of the late Robert E. Graves, Esq.

(formerly of the British Museum),

AND OTHER PROPERTIES,

INCLUDING DRAWINGS BY OR ATTRIBUTED TO DAVID COX, JOHN DOWNMAN, A.R.A., T. GAINSBOROUGH, BIRKET FOSTER, G. P. HARDING, SIR G. KNELLER, T. MALTON, J. RICHARDSON, T. ROWLANDSON, A. THORBURN, ETC.

A FINE SERIES OF DRAWINGS IN WATER COLOUR BY T. ROWLANDSON,

The Property of the Hon. Mrs. Van de Weyer,

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THE WHITECHAPEL, ISLINGTON AND TYBURN TURNPIKES,
THE RETURN FROM EPSOM RACES, ETC.

ALSO MODERN WATER COLOUR DRAWINGS,

The Property of the late Mrs. Annie Naumann,

of Redhurst, Cranleigh, Surrey.

SECOND DAY'S SALE.

OIL PAINTINGS OF THE ITALIAN, FRENCH & DUTCH SCHOOLS,

INCLUDING THE PROPERTIES OF

The Rt. Hon. Lord O'Hagan, *of Pyrgo Park, Essex;*
Mrs. Odell, *of Kilchagh Park, Co. Westmeath;*
The Rev. Douglas R. Pelly, *of The Old Rectory, Hamsey, Lewes;*
W. Carlisle Baillie, Esq., *of Edinburgh;*

ALSO

MODERN ENGLISH PICTURES,

The Property of the late Mrs. Annie Naumann.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

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(The Rt. Hon. SIR MONTAGUE BARLOW, P.C., K.B.E., M.P., G. D. HOBSON, M.V.O. & F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property and Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35 NEW BOND STREET, W. (1),

On MONDAY, JUNE 25th, 1923, and following day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

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I. The highest bidder to be the buyer. If any dispute arise the Auctioneer shall have absolute discretion to settle it; and to put any disputed lot up again immediately.

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CATALOGUE

OF

OLD AND MODERN

DRAWINGS AND PICTURES.

FIRST DAY'S SALE.

MONDAY, JUNE 25TH, 1923.

DRAWINGS

IN

PENCIL, CHALK, AND WATER COLOUR.

IN THE PORTFOLIO.

The Property of the late Robert E. Graves, Esq.

(*formerly of the British Museum*).

LOT

1 Book illustrations, style of E. F. Burney, *in sepia*; and other book illustrations, *in pencil* 18 — 1 12

2 Edward Benlowes, by J. Brand; the same, and Viscount Mordaunt, *pen drawings*; and Sir J. Hotham, *in sepia* 4 — do 10

3 North-East and South-West Views of Archbishop's Chapel, York, by J. C. Buckler, *in water colours* 2 — 1

4 Rape of the Sabines, and Illustration to an Eastern Tale, by Burney, *water-colour drawings* 2

5 Indian Palanquin Bearers and Porters, by G. Chinnery, 1806, *in water colours* 3

G. B. CIPRIANI.

6 Nymphs surprised at Bathing; Study of figures from The Day of Judgment and Time, *pen and sepia drawings*; and Studies of Children's Heads, *in red chalk* 4

---

7 The residence of William Esdaile at Clapham Common, the etching by W. Thane, coloured by J. Constable

E. W. COOKE.

8 Folkestone Harbour and other views; and Views near Largo; Loch Tay and Dunkeld, *pencil drawings* 20

A. DIEPENBECKE.

9 Two figures of Saints, *pencil and wash drawings* 2

T. GAINSBOROUGH.

10 A Wood, with house to the right, and man carrying faggots, *in sepia*; $7\frac{1}{4}$*in. by* $10\frac{3}{8}$*in.*

11 Cattle drinking at a stream, house and two figures to left, trees on a hillock and cattle to right, *wash drawing*; 10*in. by* $13\frac{1}{4}$*in.*

12 Landscape with stream in the foreground, castle at back, and group of trees to right, *in sepia*; $8\frac{1}{2}$*in. by* $10\frac{3}{4}$*in.*

13 River Scene with cattle to right drinking, rock and group of trees at back and man seated at edge of stream to right, *wash drawing*; $7\frac{1}{4}$*in. by* $9\frac{3}{4}$*in.*

14 Landscape with cattle in centre foreground and group of trees at back, *pen and sepia wash drawing*; $7\frac{3}{8}$*in. by* 9*in.*

GARDINER.

15 Chief Justice Price, *in water colours*; John Hayes, by Kirk, *in pencil and water colours*; and Martin Luther, *pen and sepia* 3

H. GOLTZIUS.

16 Diana, Thisbe, Ceres, Vanity, and another, *black chalk*; *sizes about* $12\frac{3}{8}$*in. by* $8\frac{1}{4}$*in.* 5

F. GRAVES.

17 Jonathan Richardson, after Richardson; and Goldsmith's Hostess, after W. Hogarth, *red and black chalk*; $11\frac{1}{4}$*in. by* $9\frac{1}{2}$*in.* 2

18 Jonathan Richardson, Mrs. Richardson, and other portraits, all after J. Richardson, *pencil* 9

19 Inigo Jones, Sir Isaac Newton, and other portraits, etc., *pencil* 32

20 Tobias Matthew, Mrs. Curtis, Mrs. Rowe, and two other portraits, *sepia* 5

21 Sketches in pencil, sepia and water colours, and engraver's drawings *a parcel*

G. P. HARDING.

22 Gabriel Goodman, *water colours*, with the engraving 2

23 William Prynne, and William, Lord Crofts, after Lely, *water colours* 2

24 Edward Progers, after Lely, *water colours*

25 Sir Robert Southwell, after S. Cooper, *water colours*

26 Samuel Daniel, *water colours*

27 Sir Paul Rycaut, after Greenhill, *water colours*

28 Edward, Earl of Oxford, *water colours*

29 Henry VIII, *water colours heightened with gold*

30 The Fair Geraldine, the original drawing for Dr. Nott's work, *water colours*

C. HERBERT, 1784.

31 Richard, Earl of Warwick, *water colours* ; 11*in.* *by* 9*in.*

S. HOWITT.

32 Spaniels, *pencil* ; 7*in.* *by* 10*in.* ; *signed*

A. KAUFFMAN.

33 Nymphs adorning a bust, *water colours* ; *circle, diam.* 7¼*in.*

SIR G. KNELLER.

34 Head of a young girl, *red and black chalks heightened with white* ; 9½*in.* *by* 7½*in.* ; *from the John Thane collection*

LANDSEER.

35 Head of a donkey, *black and white chalks* ; *circle, diam.* 4*in.*

OWEN, 1805.

36 Seascape with barges in the foreground, *water colours* ; 6¼*in.* *by* 12⅞*in.*

B. PICART, 1720.

37 Book illustrations, *pen and wash*

PUGIN.

38 Interior of a sculpture gallery, *sepia* ; 6⅛*in.* *by* 9¼*in.*

H. PYNE.

39 The Balloon Kettle, *water colours* ; A Beach Scene, by W. Linton, *water colours* ; English Men-of-War in a rough sea, *pen and wash* ; and Pen drawings, by Gandolphi 7

J. RICHARDSON.

40 Jonathan Richardson, 1734 ; and two other portraits, *pencil on vellum* ; *from the John Barnard collection* 3

41 Jonathan Richardson, two different portraits, *pencil, on vellum* ; *from the John Barnard collection* 2

42 Mrs. Richardson, 1717, and Jonathan Richardson, *pencil, on vellum* ; *from the John Barnard collection* 2

43 Jonathan Richardson, 1735, *red and black chalk, heightened with white, on blue paper* ; $11\frac{3}{8}$*in. by* $9\frac{3}{8}$*in.*

44 Man's head, *black and white chalk, on blue paper* ; $16\frac{1}{2}$*in. by* $11\frac{1}{2}$*in.* ; *from the J. Richardson, senr., collection*

45 Jonathan Richardson, *red chalk* ; 20*in. by* 14*in.* ; *from the J. Richardson, senr., collection*

T. ROWLANDSON.

46 Dolphins, *pen and water colours* ; $11\frac{1}{8}$*in. by* $16\frac{3}{4}$*in.*

47 A Beach with dead fish, *water colours* ; $8\frac{7}{8}$*in. by* $14\frac{1}{2}$*in.*

G. SHEPHERD, 1810.

48 St. Paul's Cathedral, West Front, *water colours* ; $8\frac{3}{8}$*in. by* $6\frac{3}{8}$*in.*

CORNELIS SAFTLEVEN.

49 A Dromedary, *signed, and dated* 1646 ; A Donkey, and two other animal subjects, *black chalk and wash* 5

J. STEPHENSON.

50 Duke of Wellington ; Balmy Sleep, and An Old Woman, studies from the nude and sketches by W. Mulready, T. Duncan, Sir G. Harvey, and others 12

SARAH STONE.

51 Two studies of shells, *water colours* ; a bull's head, by J. W. Schweickhardt, *pen* ; and two others of birds and wolf 5

T. STOTHARD.

52 Near Hawthornden, *water colours* ; and two others 3

53 The Victory of Christian over Apollyon, *coloured chalks* ; *oval,* $8\frac{1}{4}$*in. by* 11*in.*

54 Book illustrations, *pencil, water colours and sepia* 9

---

55 Studies of Thistles with butterflies and insects, *water colours* 2

56 Views of Stirling ; A Street in Edinburgh, etc., *pencil and water colours* 10

57 Chinese Silk Industry, *a set of twelve drawings in body colours, bound in original cover* 1 *vol.*

58 Chinese Tea Industry, *a set of twelve drawings in body colours, bound in original cover* 1 *vol.*

59 A Chinese Caravan approaching a walled city ; and Costumes of Malta, Armenia, Persia, etc., *wash* 22

F. BOUCHER.

60 Cupid as Design, *red and black chalks* ; $11\frac{7}{8}$*in. by* $9\frac{3}{8}$*in.*

C. MELLAN.

61 Cardinal Richelieu, *black chalk* ; 6*in. by* $4\frac{5}{8}$*in.* ; *from Earl Spencer's collection*

62 Anne of Austria, *black chalk* ; $9\frac{1}{8}$*in. by* $7\frac{1}{2}$*in.* ; *from Earl Spencer's collection*

63 Portrait of a gentleman, *red and black chalks* ; *from Earl Spencer's collection*

C. VISSCHER.

64 François Franck, after Sir A. Vandyck, *black chalk*; 8½*in. by* 6½*in.* 4 10

FRAMED.

WALBURG.

65 Portraits of a Gentleman and Lady, *monochrome, on vellum, both signed*; 7⅛*in. by* 6*in.* 2 5

T. MALTON.

66 Mansion House, London, coach and pair and numerous figures in the foreground, *water colours*; 18¼*in. by* 14*in.* 24

Various Owners.

IN THE PORTFOLIO.

N. POUSSIN, 1593–1665.

67 Moses Striking the Rock, composition of numerous figures, *red chalk*; 13*in. by* 11*in.* 3 5

68 Eighty-five drawings, mostly of the English School, including examples by Walter Greaves, Simeon Solomon, a number of topographical sketches by G. Lewis, etc. 85 2 10

69 Thirty-nine drawings by Old Masters of the Italian Schools, etc. 39 5 10

70 An oblong album of tinted drawing paper, bound in morocco, and in a leather case, containing fifty-two drawings, *mostly in water colours*, including specimens by John Varley, W. Callow, Sir John Gilbert, etc., etc. 14

The Property of a Lady.

T. ROWLANDSON.

Water colours.

71 A Visit to the Prison, *signed and dated* 1823 ; 7*in. by* $5\frac{1}{2}$*in.*

72 Maternal Farewell, *signed and dated* 1800 ; $5\frac{7}{8}$*in. by* $8\frac{7}{8}$*in.*

73 Lady Kirkwall and her daughters taking a lesson from Monsieur Bononi, the drawing master ; $6\frac{3}{4}$*in. by* 10*in.*

74 Fishing Party on a lake ; $5\frac{1}{2}$*in. by* $9\frac{1}{4}$*in.*

75 Landscape with man ploughing ; 5*in. by* $6\frac{1}{8}$*in.*

76 A Wooded Valley with farm-house ; $5\frac{7}{8}$*in. by* $9\frac{3}{8}$*in.*

77 A Wayside Inn with figures and post-horses, etc. ; $4\frac{3}{4}$*in. by* $7\frac{1}{2}$*in.*

78 Stamford, Lincolnshire, baggage waggon and horsemen in the foreground, bridge at middle distance ; 5*in. by* 8*in.*

79 St. Columb, Cornwall, 1800, horseman, loose horses and peasants outside an inn, *signed* ; $5\frac{1}{4}$*in. by* $8\frac{1}{8}$*in.*

80 A Picnic Party, with milkmaid and cows in centre, and distant view of a town ; 5*in. by* $7\frac{1}{2}$*in.*

81 Outside a country inn with horseman and lady riding on a pillion behind him, figures in left foreground and at back ; $5\frac{1}{4}$*in. by* $8\frac{1}{4}$*in.*

82 Solitude, Strawberry Hill ; 5*in. by* 8*in.*

83 Country Horse Fair, *signed and dated* 1816 ; $5\frac{1}{2}$*in. by* 9*in.*

84 Country Horse Fair ; $5\frac{7}{8}$*in. by* $9\frac{1}{2}$*in.*

85 Nottingham Races, 1804 ; $4\frac{3}{8}$*in. by* $6\frac{7}{8}$*in.*

86 York Races, *signed and dated*, 1802 ; $4\frac{1}{2}$*in. by* $7\frac{3}{4}$*in.*

The Property of a Lady.

T. ROWLANDSON.

87 French Diligence—Calais Gate, *in water colours*; $9\frac{1}{8}$*in. by* $14\frac{3}{8}$*in.* 24 10

88 Whitechapel Turnpike, *in water colours*; $11\frac{1}{2}$*in. by* 16*in.* 55

89 Islington Turnpike, *in water colours*; $11\frac{7}{8}$*in. by* $16\frac{3}{8}$*in.* 56

90 Tyburn Turnpike, *in water colours*; $11\frac{5}{8}$*in. by* 16*in.* 50

FRAMED.

The Property of the Hon. Mrs. Van de Weyer.

T. ROWLANDSON, 1813.

91 Return from Epsom Races, *in water colours*; $11\frac{3}{8}$*in. by* $16\frac{3}{4}$*in.* 20

Various Owners.

DUTCH SCHOOL, 17th Century.

92 A pair of miniature landscapes, *in gouache on vellum*; $3\frac{3}{8}$*in. by* $4\frac{3}{4}$*in.* 2 6

MATTHEW MARIS.

93 The Romance, *water colours*; $9\frac{1}{2}$*in. by* $6\frac{1}{2}$*in.* 2

TURNER.

94 Mountainous Landscape with lake in the foreground; 10*in. by* $14\frac{1}{2}$*in.*

W. A. NESFIELD, 1793–1881.

95 Arundel Park, shooting a buck, *signed and dated* 1823, *water colours*; 22*in.* *by* 28*in.*

W. L. LEITCH, 1804–1883.

96 Cattle standing in a lake, sunset, *signed, water colours,* 22*in.* *by* 28*in.*; and Shrewsbury and Derby, a pair of vignettes by T. C. Dibdin 3

DAVID COX, 1783–1859.

97 Ruined Castle in a valley, a sketch, *water colours*; 9*in.* *by* 12*in.*

JOHN DOWNMAN, A.R.A.

98 Portrait of Lord Hugh Percy; 12*in.* *by* 9½*in.*

COPLEY FIELDING.

99 The Wreck, a stormy day on the coast with figures on the sandy beach, waves breaking over a wreck, a stormy sky with the sun breaking through; 24*in.* *by* 39*in.*; *from the Webb collection*

W. CRUICKSHANK.

100 Fruit; 6*in.* *by* 8*in.*; *from the G. Lucas collection*

A. THORBURN.

101 Dead Grouse; 12½*in.* *by* 13½*in.*

A. THORBURN.

102 Grouse on the Moors; 10*in.* *by* 16*in.*

HUBERT COUTTS.

103 In the Hebrides, *water colours*, 22*in.* *by* 30*in.*; and another 2

4 10

PHYLLIDA SCOTT-BRIDGWATER.

104 The Dancer, and Amayat and Biondel, *signed and dated* 1923, *water colours*; 21*in.* *by* 14*in.*; a pair 2

3

R. HOLMES.

105 Aldermaston Park, *water colours*, 10*in.* *by* 18*in.*; and two others 3

3 10

SIR F. SHORT, R.A., P.R.E.

106 Seascape, fishing boats entering harbour, *signed and dated* 1886, *water colours*; 11½*in.* *by* 17¼*in.*; *unframed*

3 15

H. M. BATEMAN.

107 Vardon putting at the Turn, *pen and ink and water colours, signed and dated* 1913, 17*in.* *by* 12¼*in.*; and Licentiates of the Society for the Promulgation of Excessive Sportsmanship, *signed and dated* 1915, 13¼*in.* *by* 9*in.* 2

3

H. M. BATEMAN.

108 The Huns in Sport, *pen and ink and water colours, signed and dated* 1917, 15¼*in.* *by* 10¼*in.*; and Form Fours, *pen and ink and water colours, signed and dated* 1916, 13*in.* *by* 9*in.* 2

3 15

The Property of a Lady.

THOMAS GIRTIN, 1775–1802.

109 The Port St. Denis, Paris ; 9½*in.* *by* 20*in.*

*** This and the 5 following lots are original soft-ground etchings by Thomas Girtin, washed over with water colours by the artist, probably as a guide to F. C. Lewis and others by whom the plates were later aquatinted.

THOMAS GIRTIN, 1775–1802.

110 Le Pont Neuf, Paris ; 8*in.* *by* 23*in.*

THOMAS GIRTIN, 1775–1802.

111 View of the Tuilleries and the Pont de la Concorde ; 8*in.* *by* 23*in.*

THOMAS GIRTIN, 1775–1802.

112 View of the Tuilleries, Paris ; 7*in.* *by* 18*in.*

THOMAS GIRTIN, 1775–1802.

113 Vue du Village de Charllot ; 5*in.* *by* 19*in.*

THOMAS GIRTIN, 1775–1802.

114 View of Belle Vue ; 6*in.* *by* 19*in.*

The Property of a Gentleman.

BIRKET FOSTER.

115 Ann Hathaway's Cottage ; 4½*in. by* 6*in.*

BIRKET FOSTER.

116 Landscape with a Windmill and cattle at a pool ; 8*in. by* 13*in.*

BIRKET FOSTER.

117 Cullercoats Sand ; 7*in. by* 16*in.*

BIRKET FOSTER.

118 The Cornfield ; 6*in. by* 9½*in.*

BIRKET FOSTER.

119 Arundel Road ; 8½*in. by* 12*in.*

BIRKET FOSTER.

120 Hampstead Fields ; 11*in. by* 18*in.*

BIRKET FOSTER.

121 On the Sea-shore, 10*in. by* 14*in.* ; and one other by the same, a sketch 2

BIRKET FOSTER.

122 The Lollards' Tower ; 9*in. by* 7*in.*

WILLIAM HUNT.

123 Five sketches in one frame

WILLIAM HUNT.

124 Five sketches in one frame

2 10

WILLIAM HUNT.

125 Outskirts of Margate, 6*in.* *by* 10½*in.* ; and one other, Hastings Beach, by the same 2

5

THE PROPERTY OF

the late Mrs. Annie C. Haumann,

of Redhurst, Cranleigh, Surrey.

WATER COLOUR DRAWINGS.

FRAMED.

EDWARD CLIFFORD, 1874.

126 "ETERNAL HOPE," three figures on a terrace, overlooking an extensive Italian landscape ; 26*in.* *by* 38*in.*

2 2

L. STEWART.

127 A fine view of Guildford Old Church, a group of strolling players in foreground ; 25½*in.* *by* 40*in.*

3 15

C. S. MOTTRAM, R.B.A.

128 "The Missing Boat," the morning after the storm ; 18½*in.* *by* 28*in.*

2

T. B. HARDY.

129 "OFF DOVER," fishing boats in a rough sea, Dover Castle in background ; 10*in.* *by* 22*in.*

1 15

COPLEY FIELDING, 1839.

130 Castle and Church of Aberedwy, on the Wye; $6\frac{1}{2}$*in. by* $9\frac{1}{4}$*in.*

V. ST. CLAIR.

131 "The Market Day"; $10\frac{3}{4}$*in. by* 14*in.*

T. B. HARDY, 1889.

132 A Coast Scene, with low cliffs, and shipping in distance; 9*in. by* 16*in.*

T. B. HARDY, R.B.A., 1882.

133 "Off Deal," a three-masted schooner in tow and a fishing smack running before the wind; 10*in. by* 21*in.*

T. B. HARDY, 1891.

134 Calais Pier, a fine rough sea, and busy shipping scene; 11*in. by* $22\frac{1}{2}$*in.*

T. B. HARDY, 1888.

135 A superb View of the Pool, crowded with shipping, and the Tower of London in the background; $11\frac{1}{2}$*in. by* $22\frac{1}{2}$*in.*

T. B. HARDY, 1887.

136 "Rough Weather," a fishing smack landing; 11*in. by* 18*in.*

T. B. HARDY, R.B.A.

137 "Boulogne Pier," a wet day with a gale blowing, and the waves lashed into foam; 16*in. by* $30\frac{1}{2}$*in.*

T. B. HARDY, 1893.

138 "RAMSGATE HARBOUR," very fine view of a stormy sea, with fishing boats returning ; 11*in.* *by* 30½*in.*

2 2

T. B. HARDY, 1889.

139 "RUNNING FOR THE HARBOUR," the fishing fleet returning ; 9*in.* *by* 20*in.*

1 5

T. B. HARDY, 1893.

140 CALAIS, the entrance to the Harbour with numerous ships ; 10*in.* *by* 30*in.*

2 2

T. B. HARDY, 1894.

141 SHIELDS HARBOUR, fishing vessels leaving the harbour ; 10*in.* *by* 30*in.*

2 5

SIR JOHN GILBERT, R.A., P.R.W.S.

142 Henry VIII and Katherine of Arragon ; 9½*in.* *by* 6½*in.*

1 10

BIRKET FOSTER, R.W.S.

143 A COAST SCENE, with figures, and a brilliant sunrise ; 4¾*in.* *by* 6*in.*

4

J. M. W. TURNER, R.A.

144 HASTINGS CLIFFS, with cottages and fishermen ; 5¼*in.* *by* 9*in.* ; *from the Winans collection*

4

BIRKET FOSTER.

145 ISOLA BELLA, Lago Maggiore ; 5*in.* *by* 7½*in.*

3 10

E. M. WIMPERIS, V.P.R.I.

1 15 146 A scene on the Yorkshire Moors ; 11½*in.* *by* 18½*in.*

A. W. WEEDON, R.I., 1884.

147 "Haymaking"; 15½*in.* *by* 29*in.* 2

C. S. MOTTRAM, R.B.A., 1900.

148 "A Flowing Tide"; 16*in.* *by* 27*in.* 3 5

149 Four sets of twenty-four Etchings by Charles Knight, after Birket Foster; *published by B. Brooks*, 1888 96 2 10

Another Estate.

WALTER TYNDALL.

150 Interior of the Church of S. Cosmo Damiano, in the Forum, Rome; 14*in.* *by* 17½*in.* 2 10

J. AUMONIER.

151 Ellen Terry's Stall at the Old Chain Pier, Brighton, 11*in.* *by* 9*in.*; and "A Calm Morning," on the Chain Pier, Brighton (1896); 10½*in.* *by* 8½*in.* 2 1 1

J. AUMONIER.

152 Rottingdean Cliffs, from the Chain Pier, and "Brighton Front," from the Pier; 7*in.* *by* 9½*in.* 2 2 5

J. HANSHEW, 1836.

153 "An Old Salt," *signed and dated*; 17*in.* *by* 13½*in.*

ITALIAN SCHOOL.

154 A pair, designs for a wall decoration, depicting Hermes, Aphrodite, and other classical figures; 14*in.* *by* 25*in.* 2

W. NOEL JOHNSON.

155 Assisi, from the bed of the river Tescio ; *a very beautiful drawing, of one of the most interesting places in all Italy ; 20in. by 30in.*

FREDERICK NASH.

156 View of Wilmington Priory, Gateway near Polegate, Sussex ; and two views of Shoreham, and its Harbour (*unframed*) ; *about* 12*in. by* 16*in.*

J. CATS.

157 A very clever drawing, of a Dutch landscape, with a horseman and three other figures caught in a gale of wind, a canal and barge in the distance ; $8\frac{1}{2}$*in. by* $11\frac{1}{2}$*in.*

SECOND DAY'S SALE.

TUESDAY, JUNE 26TH, 1923.

OIL PAINTINGS

OF THE

FRENCH, DUTCH AND ITALIAN SCHOOLS.

THE PROPERTY OF

the late Mrs. Annie C. Naumann,

of Redhurst, Cranleigh, Surrey.

FRAMED.

VERNET.

LOT
158 A SOUTHERN HARBOUR, with travellers arriving from the East, a fine composition of numerous brilliant figures, and ships in background
Canvas, 37in. by 48in. 5

THÉODORE FRERE.

159 A Scene near Cairo, the Pyramids in the distance
Panel, 8in. by 14½in. 4 10

F. MOUCHERON.

160 A charming Landscape, with a red-coated horseman in the foreground, and a lake and mountains in the distance
Panel, 10½in. by 13½in. 5 10

N. DIAZ.

161 A Glade in the Forest (Fontainbleau), evening light, and a woman driving home the cows
Panel, 12*in.* *by* 15½*in.*

23

BREUGHEL.

162 An Ice Scene, numerous figures skating and sleighing, buildings in the background
Panel, 8¼*in.* *by* 10*in.*

3 10

BERGHEM.

163 An Allegorical Scene, with nymphs and cupids
Panel, 8*in.* *by* 9*in.*

1 5

BREUGHEL.

164 A Scene in a Forest, with men hunting in background
Copper, 5¼*in.* *by* 7¼*in.*

3 3

SCHOOL OF TENIERS.

165 An Interior, with group of three figures
Panel, 8½*in.* *by* 13½*in.*

4 10

DUTCH SCHOOL.

166 A Group of Cattle and Sheep, with herdsmen resting; *from Marquis of Londonderry collection,* 1858
Panel, 14*in.* *by* 16½*in.*

2 10

FLEMISH SCHOOL.

167 A Roadside Scene, cavaliers, beggars, and a waggon in the distance
Canvas, 19*in.* *by* 16*in.*

2

GUARDI.

168 Venice, the corner of the Doge's Palace with view across the lagoons to S. Maria Maggiore
Canvas, 8in. by 12in.

ZUCCARELLI.

169 An extensive Italian Landscape, with figures and buildings
Canvas, 17in. by 22½in.

GUARDI.

170 View from the Piazzetta of St. Mark, showing the Dogana and entrance to Grand Canal
Canvas, 7in. by 12in.

POUSSIN.

171 A classic Landscape, with urn and figures in the foreground
Canvas, 17½in. by 23in.

FRATELLI (Rome).

172 "The Steps at Amalfi," with figures of children playing
Panel, 12in. by 9in.

C. STOILOFF.

173 The Retreat, Cossacks escorting a drosky, at full gallop, down a snow-clad road
Panel, 12in. by 18in.

T. H. MUNDEN.

174 The Flax Gatherers, a finely painted scene outside a village
Canvas, 20½in. by 35in.

E. MURK.

175 The Sleeping Traveller, a group of four figures at a table
Canvas, 19in. by 15½in.

UNKNOWN.

176 Venice, the Giudecca
Canvas, 19*in.* *by* 25*in.*

ROB SAUBEN.

177 "The Message," an interior with a cavalier seated at a table
Panel, 7½*in.* *by* 5*in.*

JAN MIEL.

178 The Market outside the City Gate, numerous figures, and the pumpkin-seller's stall
Canvas, 14½*in.* *by* 12*in.*

FLEMISH SCHOOL.

179 The Halt, a scene outside a camp, soldiers and peasantry
Canvas, 17*in.* *by* 26*in.*

FLEMISH SCHOOL.

180 Visitors to the Camp, groups of figures in brilliant attire, landscape in background
Canvas, 17*in.* *by* 26*in.*

VAN MUSSCHER.

181 Portrait of a Lady, in brown brocade dress, and blue scarf
Canvas, 18½*in.* *by* 16*in.*

VAN DER MEER.

182 A Group of Cattle, sheep, and goats, in a wide landscape
Canvas, 23*in.* *by* 29*in.*

UNKNOWN.

183 Venice, view on the Grand Canal
Canvas, 20in. by 30in. 210

GREUZE.

184 The Pet Dog (*oval, 8in. by 6½in.*); and a copy of the Rokeby Velasquez 2 210

The Property of the Rt. Hon. Lord O'Hagan,
of Pyrgo Park, Essex.

F. SNYDERS, 1579–1657.

185 Boar Hunting
Canvas, 68in. by 98in. 21

CLAUDE DE LORRAIN, 1600–1681.

186 The Offering to the Gods, an extensive landscape, with group of classic figures 22
Canvas, 54in. by 84in.

RUBENS.

187 Ajax and Cassandra (?), very fine colouring
Canvas, 60in. by 103in. 310

Various Owners.

CANALETTO.

188 Square of St. Mark's, Venice
Canvas, 42in. by 49in. 10

SALVATOR ROSA.

189 Landscape, a fortified seaport with shipping and figures
Canvas, 47*in.* *by* 57*in.*

RUBENS.

190 An Allegorical Subject, ladies and gentlemen on a terrace, with cupids, a temple and garden in background
Panel, 29*in.* *by* 45*in.*

DUTCH SCHOOL.

191 Portrait of a gentleman, with pointed beard and ruff, with inscription and date 1618
Canvas, 26*in.* *by* 22*in.*

HONDECOETER.

192 Turkey and other poultry
Canvas, 32*in.* *by* 47*in.*

ANDREA DEL BRESCIANINO.

193 The Holy Family
On circular panel, 38*in.*

J. M. MOLENAER, *c.* 1605–1668.

194 Interior of an ale-house with boors making merry
Canvas, 18½*in.* *by* 13½*in.*

P. NOLPE, *c.* 1613–*c.* 1650.

195 Landscape, the banks of a canal
Panel, 7¼*in.* *by* 11¼*in.*
and a small moonlight landscape, attributed to Van der Neer 2

LEWIS VASLET.

196 Portrait of David Williams (1738–1816), Founder of the Royal Literary Fund, bust, powdered hair, black coat 3 10
Pastel, oval, 10*in. by* 8*in.*
and another 2

GERMAN SCHOOL, EARLY 16TH CENTURY.

197 Portrait of a Man, half-length, in a black cap and furred gown 3 10
Panel, 10½*in. by* 8½*in.*
and another 2

F. GUÉRIN.

198 Landscape with poultry, *signed*
Canvases, 7½*in. by* 9½*in.*, a pair 3 15
and a small Dutch Fruit-piece 3

B. P. OMMEGANCK.

199 Landscape with figures, goats and sheep at a ford
Signed and dated 1802 1 15
Panel, 15*in. by* 19*in.*

JAN BRUEGHEL.

200 An extensive landscape, figures and horses on a road on the left 16
Panel, 14*in. by* 22*in.*

J. F. NOLLEKENS.

201 Fêtes Champêtres, garden scenes with numerous figures
Canvases, 16*in. by* 14*in.*, a pair 2 3 15

JEAN BAPTISTE GREUZE.

202 Bust of a Young Girl, the head with half-closed eyes, resting against a yellow cushion 54
Canvas, 18*in. by* 15*in.*, *unframed*

The Property of Mrs. Odell,

of Kilchagh Park, Co. Westmeath.

MURILLO.

203 A Poultry Yard: A turkey, in the centre of the composition, is surrounded by a rabbit, a duck, three chickens, guinea pig, etc.; on the right, below, a nest with eggs; background of architecture and landscape; inscribed, above the nest, with the name of Murillo

Canvas, 60*in. by* 48½*in.*

*** Said to have been brought from Spain early in the 19th Century by a member of the Urquhart family. Exhibited at the Grafton Galleries, Exhibition of Spanish Old Masters, 1913–14, No. 5 (Plate II in Illustrated Catalogue).

A. VERMEULEN.

204 Italian Landscape with cattle and figures on a road, signed

Canvas, 25*in. by* 18*in.*

A. VERMEULEN.

205 Winter Scene, with figures skating

Signed and dated 1810

Panel, 23*in. by* 19*in.*

The Property of the Rev. Douglas R. Pelly.

The Old Rectory, Hamsey, Lewes.

REMBRANDT.

206 Portrait of a Lady, bust, wearing wheel ruff, black coif and dress, gold chain round neck, coat-of-arms on the left

Signed and dated in large letters on the right: Rembrandt f. 1651

Panel, 27½*in. by* 23*in.*

The Property of W. Carlisle Baillie, Esq.

of Edinburgh.

WILLIAM EDUARD WEST, 1788–1857.

207 Portrait of Countess Guiccioli, half-length, seated, and looking three-quarters to the left, her head resting on her right hand, hair in curls on either side of the face and dressed with high comb at the back of the head; low-necked peacock-blue dress, her left hand holds a handkerchief in her lap

Canvas, 30*in. by* 25*in.*

*** Teresa, daughter of Count Ruggiero Gamba of Ravenna, and wife of Count Guiccioli, she was born about 1800 and died in 1873. Celebrated for her intimacy with Lord Byron, for whom this portrait was painted at Pisa in 1822 (see Byron's "Letters and Journals," edited by R. E. Prothero, VI, 114). The picture was promised by Byron to John Murray (*op. cit.* VI, 131), but was given by him to Mr. Baillie, a well-known mental doctor, who had been consulted in connection with Byron's separation from his wife (*op. cit.* III, 262, 288). The artist, a distinguished American painter who worked and exhibited in England for some years, was introduced to Byron on behalf of the Academy of Fine Arts in New York in order that he might paint for that body, as he did, a portrait of the poet. (*Op. cit.* Vol. VI, pp. 73, 110, 113.)

Various Owners.

ALLAN RAMSAY.

208 Portrait of a Nobleman in his robes

Canvas, 50*in. by* 40*in.*

WRIGHT, OF DERBY.

209 Portrait of Captain Topham in red coat

Canvas, 30*in. by* 25*in.*

DAVID COX.

210 Forest Landscape, a river on the right with a castle on a height beyond, a sketch
Millboard, 12½*in. by* 16½*in.*

BIRKET FOSTER.

211 A Country Lane
A sketch, 7½*in. by* 10½*in.*

CARLTON WIGGINS.

212 A White Cow in a landscape
Canvas, 24*in. by* 20*in.*

L. P. SMYTHE.

213 Fetching Water
Canvas, 19½*in. by* 29½*in.*

FRANCIS COTES, R.A.

214 Portrait of Lady Mary Wortley Montagu, in Oriental costume
Canvas, 30*in. by* 25*in.*, *oval*

SCHOOL OF MEISSONIER.

215 A Cavalier in a scarlet and buff seventeenth century costume, standing leaning against a tall chimney-piece, tapestry and accessories to the left
Panel, 10½*in. by* 6¾*in.*

YEEND KING.

216 A Thames Backwater in summer-time
Signed
Panel, 8*in. by* 12*in.*

SCOTTISH SCHOOL.

217 Little Girl seated on the Moors, holding a bird's nest with eggs 9

Panel, 16*in.* *by* 13*in.*, *oval*

*** From Lord Portman's collection.

J. CONSTABLE.

218 A Brook overhung by tall trees, in the foreground are a girl and a donkey, unfinished sketch 3 3

Canvas, 5½*in.* *by* 8½*in.*

J. CONSTABLE.

219 A Gravel-pit with men and a cart in the foreground, trees on rising ground in the middle distance 12

7*in.* *by* 10*in.*

E. FRÈRE.

220 Interior with two children

Signed and dated 1867 8 10

Canvas, 12½*in.* *by* 9½*in.*

J. STARK.

221 Bark Peeling 3 10

Canvas, 18*in.* *by* 24*in.*

E. WILLIS.

222 A Wayside Inn, with figures, in a woodland lane; a pond in the foreground

Signed

Canvas, 24*in.* *by* 36*in.*

J. F. HERRING, Senior, 1795–1865.

223 Horses, cattle and sheep in a landscape, a river on the left; sunset
Signed and dated 1841
Canvas, 23*in. by* 33*in.*

J. F. HERRING, Senior, 1845.

224 Portrait of a Racehorse, "Lady," in a stable
Canvas, 28*in. by* 36*in.*

BURNS-MURDOCK.

225 The Ball
Canvas, 25*in. by* 37*in.*

BURNS-MURDOCK.

226 After the Theatre
Canvas, 21*in. by* 30½*in.*

S. LLEWELLYN, 1885.

226A Gossips round the Village Pump
Canvas, 24*in. by* 14½*in.*

THE PROPERTY OF
the late Mrs. Annie C. Naumann.

ENGLISH PICTURES.

VICAT COLE, R.A.

227 An extensive Landscape, with figures and sheep
Canvas, 8*in. by* 12*in.*

PATRICK NASMYTH, 1826.

228 A Landscape, with peasants on the road
Panel, 10*in.* *by* 13*in.*

DAVID ROBERTS, R.A., 1850.

229 Venice, with view of Doge's Palace, St. Mark's, and the Campanile, etc.
Canvas, 12*in.* *by* 16*in.*

JAMES HOLLAND.

230 A Canal Scene, with numerous boats, and a classic building on the left
Board, 10*in.* *by* 18*in.*

JAMES HOLLAND.

231 A Venetian Scene, with group of richly attired ladies, and a golden sunset
Board, 9½*in.* *by* 11½*in.*

DAVID ROBERTS, R.A.

232 Venice, a view on the Grand Canal, from the steps of S. Maria della Salute
Canvas, 12*in.* *by* 16*in.*

J. D. HARDING.

233 The Entrance to a Village, a wide road, with church and cottages in background
Canvas, 12*in.* *by* 19½*in.*

J. LINNELL, R.A.

234 A Wooded Landscape, with cottage, and figures
Canvas, 13*in.* *by* 19*in.*

PATRICK NASMYTH.

235 A View on an open common, and hills in the distance
Panel, 12*in.* *by* 15½*in.*

E. W. COOKE, R.A.

236 A pair of Coast Scenes, with figures, and boats on the shore
Canvas, 8*in.* *by* 9½*in.*

W. COLLINS, R.A., 1828.

237 Coast Scene, with three fishermen, watching the return of the boats
Canvas, 10*in.* *by* 18*in.*

PATRICK NASMYTH.

238 An extensive Landscape, with bridge in foreground, a water-mill and figures on the left, and hilly country in distance
Canvas, 16*in.* *by* 20½*in.*

JOHN CONSTABLE, R.A.

239 A Sketch of a Forest Scene
Board, 13*in.* *by* 10*in.*

THOMAS CRESWICK, R.A., 1846.

240 A Farm Scene, with thatched cottage and watermill
Panel, 10*in.* *by* 14*in.*

JOHN CONSTABLE, R.A.

241 A Landscape, with hills and a windmill in the distance, a road and figures in the foreground
Canvas, 9*in.* *by* 12*in.*

JOHN CONSTABLE, R.A.

242 A Scene in a park, with flock of sheep, and fine distance
Panel, 6in. by 9in. 3 3

UNKNOWN.

243 A Landscape, with river, and man fishing in the foreground, and hills in far distance
Canvas, 17½in. by 23½in. 1 10

UNKNOWN.

244 A Lake, with a château on the left bank, a wooded height on the right, surmounted by a castle
Canvas, 17½in. by 20½in.

IBBETSON.

245 A very fine Landscape, in the distance a town upon a hill-top, and in the foreground a milkmaid wearing a mob cap tied with blue ribbons
Canvas, 15½in. by 21in. 2 15

W. COLLINS, R.A., 1823.

246 A Beach Scene, with many figures of fishermen, and boats; and cliffs on the right
Canvas, 17½in. by 24in. 3

PATRICK NASMYTH, 1818.

247 A View on the borders of a lake, trees and figures in the foreground
Canvas, 23½in. by 18in. 4 10

W. SHAYER, Senior.

248 A Woodland Scene, with boys fishing
Canvas, 22in. by 22in. 2

E. W. COOKE.

249 Coast Scene, with sailing vessels
Panel, 10*in.* *by* 13*in.*

J. D. HARDING, 1850.

250 View on a Swiss lake, with boats and fishermen
Canvas, 16*in.* *by* 24*in.*

JAMES STARK.

251 A Lane in Norfolk
Canvas, 8*in.* *by* 8½*in.*

JAMES STARK.

252 A Woodland Scene, a pond in foreground, and a town in the distance
Panel, 13½*in.* *by* 18½*in.*

JAMES STARK.

253 The Woodmen, two men chopping timber, a cornfield in the distance
Panel, 16½*in.* *by* 25½*in.*

JAMES STARK.

254 A sunken Road through sandy hills, a cottage on the right, and cattle in the foreground
Panel, 16*in.* *by* 22*in.*

JAMES STARK.

255 A very fine Landscape, with cattle and a winding road, open country in background
Canvas, 18*in.* *by* 27*in.*

JAMES STARK, 1838.

256 The Watermill, a group of three figures, and wooded hills in background 3 10
Canvas, 21*in.* *by* 19½*in.*

SIR JOHN GILBERT, R.A.

257 The Raiders, a group of mounted troopers, and a burning town in the distance 2 2
Panel, 6½*in.* *by* 12*in.*

SIR J. E. MILLAIS, P.R.A.

258 The Brook, with trees and buildings in background (Ex-Royal Academy, 1898) 1 1
Panel, 9*in.* *by* 12½*in.*

LORD LEIGHTON, P.R.A.

259 An Italian Crossbow Man, he is dressed in black, with a blue cap, and grasps the bow with both hands 1 10
Canvas, 41*in.* *by* 25*in.*

YEEND KING, R.I.

260 "Gathering the Apple Crop," a charming scene in an old cottage garden 13
Canvas, 50*in.* *by* 40*in.*

YEEND KING, R.I.

261 A Lady on a terrace, overlooking the sea 3 3
Canvas, 36*in.* *by* 27*in.*

H. ARTHUR LORAINE.

262 "Cobham Mill," cart-horses and figures in foreground
Canvas, 30*in.* *by* 40*in.*

2 5

CHARLES SIMS, R.A.

263 "THE LITTLE FAWN," a delightful composition, a déjeuner party in a garden, under the blossom, and to them suddenly appears the dainty figure of a fawn. It is full of light and sunshine
Canvas, 40*in.* *by* 50*in.*

205

£832 14

END OF SALE.

Total of Sale
£1720 17

Printed by RIDDLE, SMITH & DUFFUS, Windsor House Kingsway, London, W.C. 2, England.

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Tuesdays	Times.
Saturdays	Spectator; Saturday Review.

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Saturdays	Country Life; Sphere; Illustrated London News; Field; Publishers' Circular; Clique;

and *Monthly* in the Burlington Magazine; Connoisseur; London Mercury; and Bookman's Journal.

B. Foreign.

Journal des Arts (Paris).
Gazette de l'Hotel Drouot (Paris).
American Art News.
Chicago Daily News.
Philadelphia North American
New York Times.
New York Evening Post.
Boston Evening Transcript.

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